some of the real military experiences of his contemporaries.

The longest chapter of the book is entitled "The Four Rivers (1950-1970)". This was the title of the Mishima exhibition held in a Tokyo department store in November, 1970, just before the Ichigaya incident. The exhibition, in retrospect, was clearly Mishima's testament in anticipation of his death, and was organized to present the four main currents of his life: Writing, Theatre, Body, and Action. The section of Scott-Stokes' chapter that deals with Mishima's writings and theatre offers a useful survey of major works, both translated and untranslated, and of some minor works. If this chapter offered nothing else, it would be valuable for its account of how busily Mishima turned out potboilers as well as the more important works that have reached us in translation. In his early years Mishima was once asked if he wanted to be an original novelist or a well-known popular writer; his answer was the latter - from first to last he had a great deal of the showman in him. It seems to be mainly a strong theatricality that binds together and makes intelligible all four of the "rivers"; his muscle-building and the parades and imperialism were all designed to make him the cynosure of an audience, and one pertinent fact behind his spectacular suicide seems to be that the sales of his books had declined in the 1960's to not much more that ten percent of what they had been in the previous decade (they have since duly picked up). This chapter ends with an account of the events leading up to the quasi-coup and with a brief summary of **The Decay of the Angel**, Mishima's last work, the final draft of which he left for his publishers as he set out for Ichigaya.

The book concludes with a "Post-Mortem", in which Scott-Stokes recounts the interpretations various people have made of Mishima's motives for his suicide. Scott-Stokes's own guess is that despite Mishima's philosophizing, his grand finale was primarily a love-suicide (with Morita), and that Mishima himself was not even the prime mover in the scheme but rather Morita was. His argument for this is not exactly cogent, since the evidence is all circumstantial, but it is still thought-provoking, and his conclusion is at least a reasonable possibility. The last paragraph of the book is the author's confession that his own closeness to the subject - his own combination of attraction and repulsion in relation to Mishima is evident throughout the book - has prevented this from being the kind of detached, objective study that a cooler observer will someday write. This is true of course, but in the case of a person like Mishima, our fascination is a part of the total phenomenon of his career, and we need a Scott-Stokes as much as we will eventually need his complement.

- Eugene Webb

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McGRAW-HILL RYERSON

Bruce Nesbitt, editor, Critical Views on Canadian Writers, **Earle Birney.**

A.M. Klein, **The Collected Poems of A.M. Klein.** Compiled & with an Introduction by Miriam Waddington.

Sir Charles G. D. Roberts, **Selected Poems,** edited by Desmond Pacey.

MACMILLAN

Douglas Lochhead and Raymond Souster, **100 Poems of Nineteenth Century Canada.**

Stories from Ontario, a selection by Germaine Warkentin

NAIRN PUBLISHING HOUSE

Don Gutteridge, **Bus-Ride**

Carolyn Struthers, **Oh, it's hard not to be immortal.**

NEW DIRECTIONS

William Everson, **Man-Fate, The Swan Song of Brother Antoninus**

W.W. NORTON

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Don Bailey, **In the Belly of the Whale**

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Raymond Souster, **Change-Up: New Poems**

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VIKING

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Octavio Paz, **Conjunctions and Disjunctions**

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H. Houtman, **Six Days, An anthology of Canadian Christian Poetry**

YALE UNIVERSITY PRESS

Robert Scholes, **Structuralism in Literature; an Introduction**